

# DESIGN

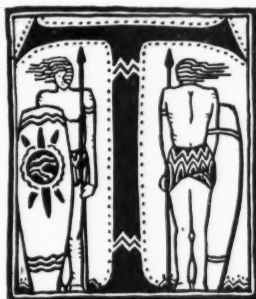
Vol. XXVI, No. 6

SYRACUSE, NEW YORK

November, 1924

## ART EDUCATION CONSIDERED AS GROWTH AND SELF-FULFILLMENT

*From Lecture by Prof. Cizek of Vienna*



EACH art by the simple method of not teaching at all in the accepted sense, but by letting the children teach themselves. . . I beseech you, more than anything else, to free the schools you are teaching in from yourselves, i. e. from the schoolmaster. Make your schools into something else, make them into gardens, where flowers may grow as they grow in the garden of God. The teacher ought to learn to hover like an "invisible spirit"

over the pupil, always ready to encourage, but never to press or force.

"Think of the stupendous heritage of each child. If you want to make any radical change in the child, you must change all his forefathers too, who stretch out, rank after rank, almost to infinity. Education begins with the parents. There are three types of these: those who are always fussing after their children, controlling and correcting and trying to make them walk in the same paths as themselves; then the infinitely preferable variety, who neglect their children altogether; and lastly, the ideal kind, who watch their children from a distance and are ready with encouragement and friendship when it is needed.

"People make a great mistake in thinking of child-art merely as a step to adult-art. It is a thing in itself, quite shut off and isolated, following its own laws and not the laws of the grown-up people. Once its blossoming time is over it will never come again. The crisis in a child's life usually comes about fourteen—this is the time of the awakening intellect. A child then often becomes so critical of his own work that he is completely paralysed and unable to continue creative work. Until then he has worked entirely out of feeling, unself-consciously, spontaneously, pressed on by some urge within him. Of course, there is no reason why the Intellect should be a hindrance to Creation, it ought to be a help. But quite often it is not. The teacher ought to try and help the child to get over this crisis. Too much pressure should be guarded against—the child cannot stand too great an inrush of knowledge. His personality may disappear altogether under the multitude of outside ideas and influences. In any case, the great break, the caesura, comes at this period, and after that you have either the art of the adult or no more creative epoch at all.



HERTA ZUCKERMAN

"There are three distinct types of children. First, those who grow from their own roots and are unaffected by outside influence; second, those who are affected by outside influences, but have strength enough to keep their individuality; third, those whose inspiration comes entirely from without and who, in consequence, lose their personality altogether.

"The influence of environment may be very harmful. As far as Art goes, it is sacrilege to force a style upon a child. A child, like a flower, must grow out of its own roots if it is to come to fruition. Children live nowadays altogether too sophisticated a life—they see and hear too much—they are taken to cinemas and theatres, and all sorts of alien influences play upon them."

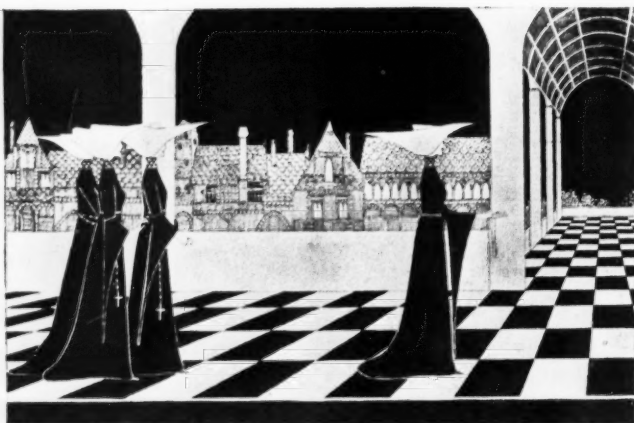
And here the Professor alluded again wistfully to that island of his in the middle of the sea—"Far away, where no ship could touch it." There he would have his garden of God, with children growing in it like flowers, "out of their own roots," and not other people's.

The age he loved most was from one to seven. Then the child is almost entire "Erbgut" (heritage), and the environment

(Continued on page 114)



HANS CECH, Age 12 years



ERIC LEDERER



THE WOODCUTTER—G. HANUS, Age 14½ years



ELIZABETH LEISCHING

(Continued from Editorial page)

plays a small part. This is the age of purest art. A child draws a great deal in this period, not because, as grown-ups make out, he wants to communicate something, but because he wants to formulate his own ideas—express what is in him.

From seven onwards to about fourteen he goes on drawing and making from sheer delight in expression. He works out of feeling, the intellect playing a very small part.

♦ ♦ ♦

The exhibition of the work of the Viennese children, pupils of Prof. Cizek, which has been shown in a number of the large cities of America to raise funds to carry on the work, has aroused the keenest interest, especially among artists and teachers of art. The Syracuse Museum was fortunate in having the exhibit when the last shipment had arrived. Among the later accessions, the carvings and modeled figures were most unusual, as may be judged by the little statuettes shown in the illustrations. Unfortunately we cannot illustrate the

(Continued on page 124)



HERTA ZUCKERMAN, Age 15 years



MODELINGS BY VIENNESE CHILDREN



HERTHA ZUCKERMAN—Age 15 years



VIENNA SCHOOL OF ARTS AND CRAFTS—PROF. CIZEK'S CLASS





DANCING FIGURES



MARGARETE SLAVETINSKY 1918

DRAWINGS BY CHILDREN IN PROF. CIZEK'S CLASSES





DOLLS BY VIENNESE CHILDREN



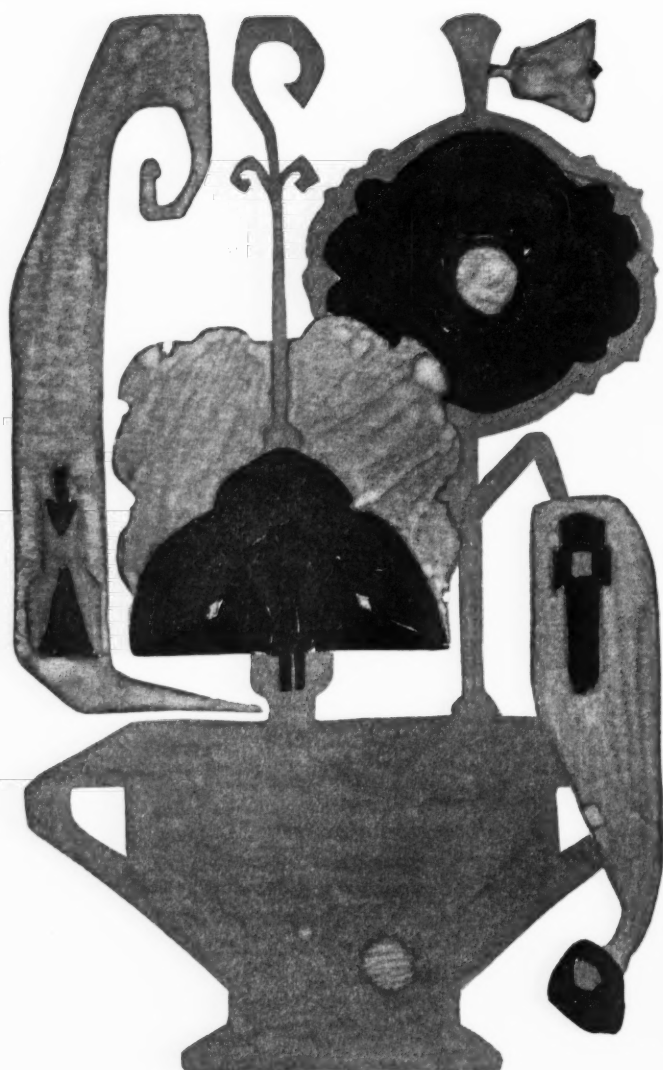
LELLA BOSCH



ELIZABETH LEISCHING



EDWARD VEIT



A. KREY

## BOWLS OF FLOWERS

*Ida Wells Stroud*

**S**TARTING with a rectangle 4"x 6 $\frac{5}{8}$ " inches as boundary lines, baskets of flowers may be developed in the following manner:

The rectangles are used in an upright position and divided diagonally, by lines drawn from corner to corner, then horizontal and vertical lines are drawn to form four smaller rectangles within the large one, each being exactly the same proportion as the first. These divided again in the same way as the one we started with, by two more upright and horizontal lines, result in twelve small panels. The lowest horizontal line is used to locate the upper edge of the basket and the flowers are placed in such a way as to form a more or less compact mass, expressing balance, rhythm, and a sense of right relation. Each of the previously drawn lines aid in placing the different flowers advantageously. For instance: the point at which the diagonals cross each other show the exact center of the whole area and serves as a warning not to place an important shape just there, so that its center would fall over that of the panel. On the other hand, the four small rectangles surrounding the center mark off a good place into which to put a large flower, provided it is placed so that most of it is in one of them and smaller amounts of it in others.

At first the flowers are simply located, being indicated by circles, squares and triangles, according to the type of flowers desired,—squares and circles suggesting the face or top view of

some, while triangles very nicely represent the side view of others, especially bell-shaped ones. Using flowers of varying sizes and shapes, lends much of charm, while those growing in groups or little bells hanging along a stem fill in spaces not quite large enough for another huge one. After most of the flowers are placed, we are ready to consider stems and leaves; they "come in so handy" for filling in the odd corners, and when small enough, mass well.

The arrangement of large, small and medium sized masses is to be considered carefully, as well as the beauty of dark and light. All this before real shapes are thought of or color schemes planned, so that every factor will add its share.

It is not necessary to fill up the entire rectangle, but better not to leave the edges too open or straggling. Keep a more or less compact mass, one that is an interesting shape and definitely one thing.

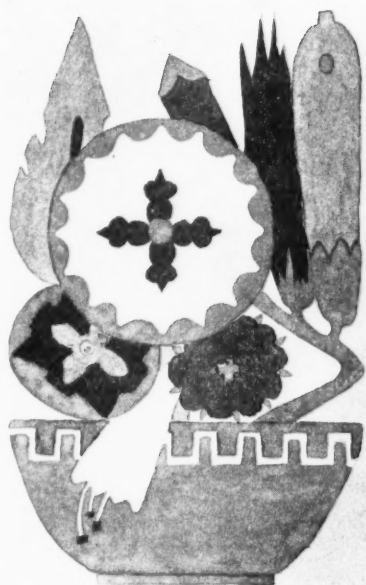
We are now ready to draw and enrich the shapes that we have so far been calling flowers, leaves and buds. Let us indicate a center for each circle; something suggested by what we know of the construction of plant forms, giving the imagination full play, but controlling our shapes, to make an attractive center. Then trim up the edges by using extra well spaced lines or some points, scallops, or combinations of both; inverted scallops and very shallow notches are lovely; use some extremely plain edges to offset the beauty of the others, and do not divide up all the space between the center and outer edge. Let us try to attain a pleasing variety,—enough, yet not too much. Thus

(Continued on page 120)

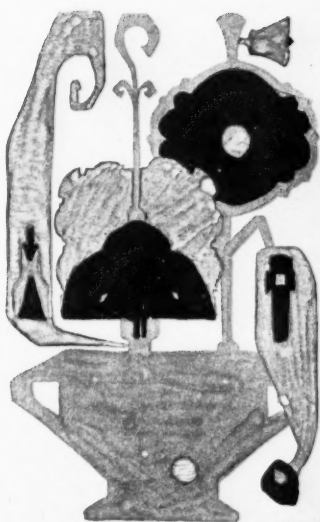


MARY UHLER

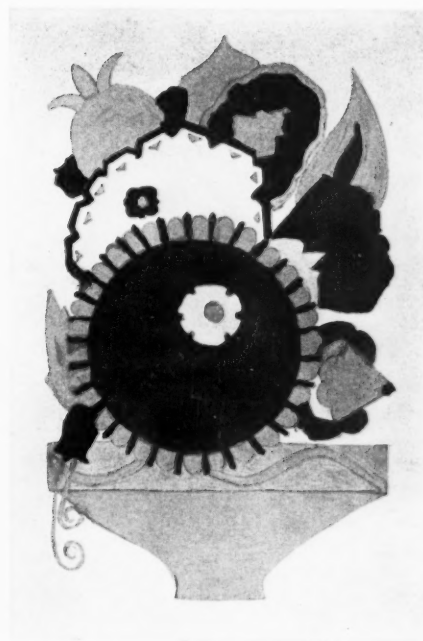




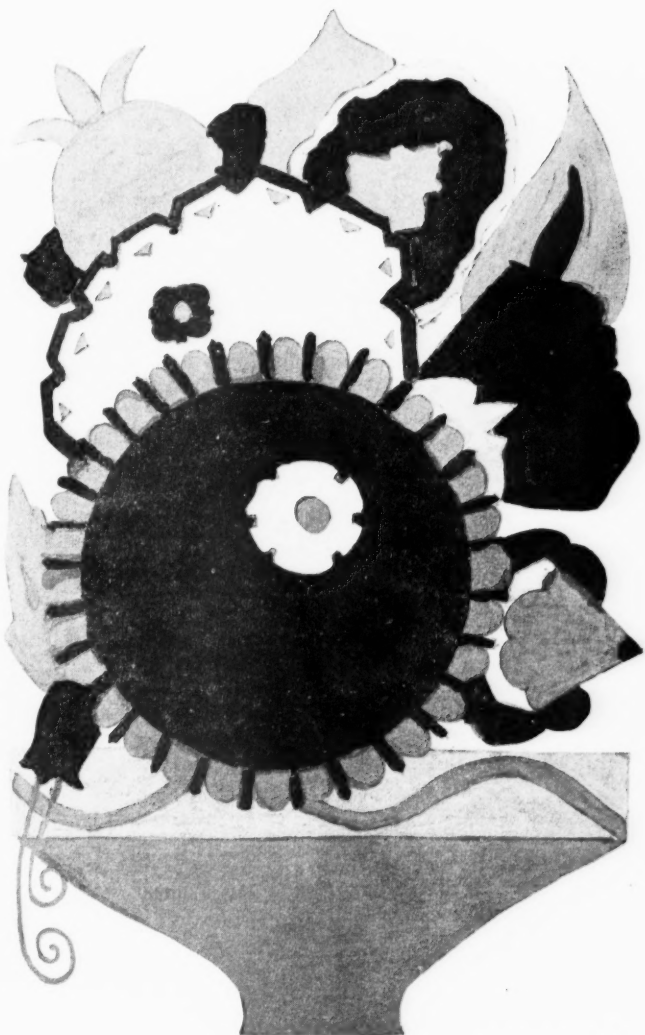
G. E. NIEMANN



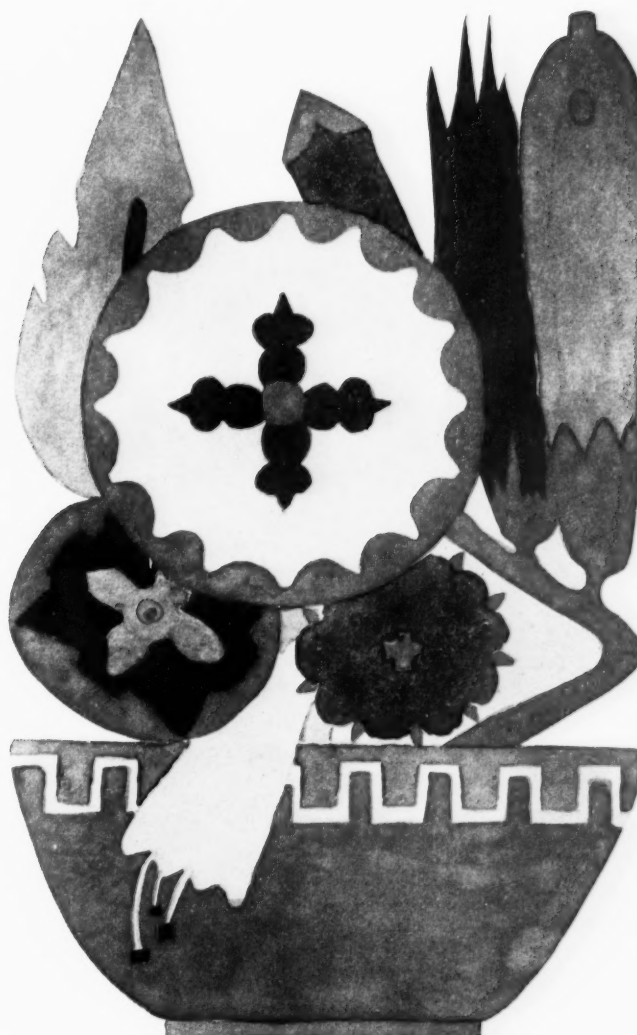
A. KREY



MARIE L. SMITH



MARIE L. SMITH



G. E. NIEMANN

(Continued from page 118)

we may create flowers such as never grew on land or sea,—but mayhap all the better for it,—with leaves and buds and stems all to correspond; that is, as design shapes to suit our purpose.

With all our bouquets planned, the next point for consideration will be our bowls, baskets or whatever they may be. Shall we decorate them or leave them plain? If what we put on them adds beauty to them and to the whole unit, decorate; otherwise, it would be better not to. Sometimes spaces or patterns on these give us an opportunity to repeat colors that otherwise would be all in the upper part of the panel. As we like to have our large masses of color echoed in minor spaces, it may prove an aid to have some on the bowls.

And now for our color schemes: Let us try some simple harmonies that will be to us as stepping stones toward a greater knowledge of color in future problems; for instance, the primary blue with its complement, orange, divided into yellow orange and red orange. This is called a "split complementary scheme," and here we use it with two neutrals, grey and white. In illustration No. 1 by G. Nieman, we have a large white flower with an orange pattern in the center and a blue border. Orange and

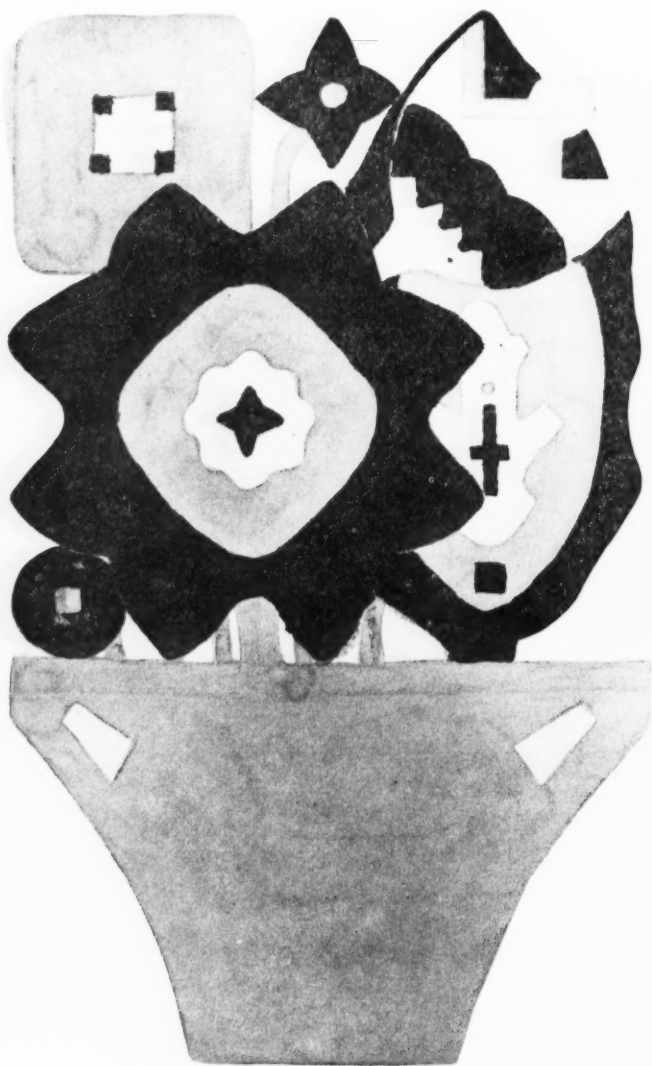
yellow flowers fall just under it and the very tall buds are respectively grey, orange and yellow, all trimmed with the blue. The leaf is grey, and there is a white, bell-shaped flower overhanging the blue bowl, on which is a decoration in grey and white. In the illustration by J. Soltys, the large flower is dark blue with yellow center, the bowl grey with blue and white trimmings, and the orange appears in some of the spots on the smaller flowers, buds, and on the leaf.

Mr. Adlon shows a blue bowl with the large flower yellow, with blue, orange and white center, blue leaf and square flower above. The other flowers in this group are orange and white.

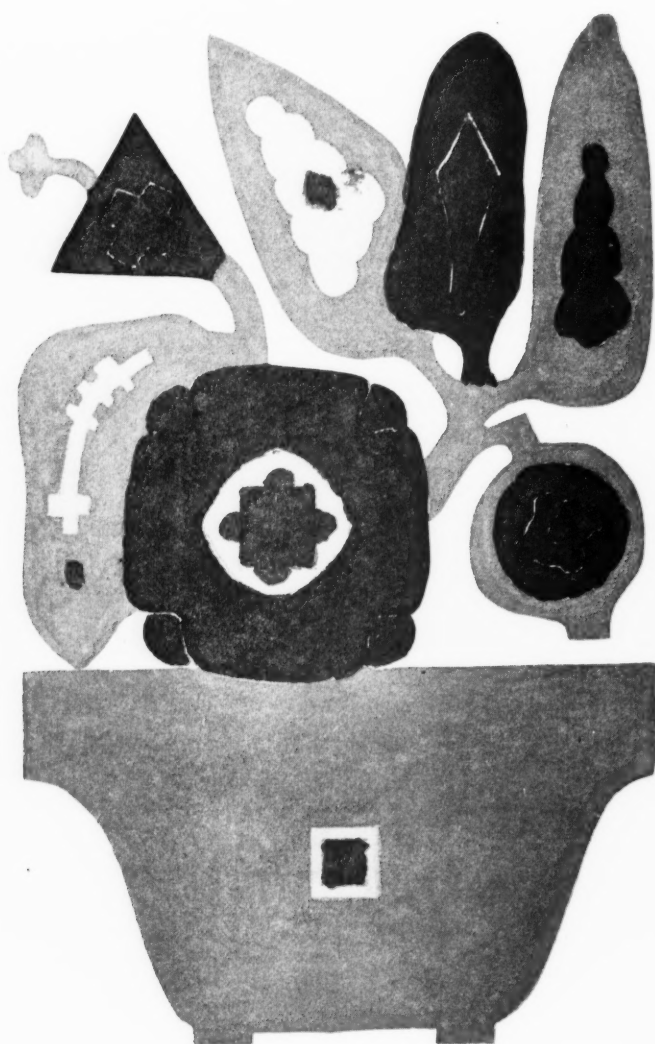
Miss Amanda Krey uses grey for the leaves and the upper part of the larger flower, while orange and yellow form the trimmings and the larger part of the upper flower. Stems and bowl are dark blue.

Miss Marie Smith chooses orange for the center flower and trims it with orange points and blue scallops and uses a blue bowl, with the colors of the minor shapes divided into blue and yellow.

Similar arrangements may be carried out in any groups and a quaintly happy design should be the result.

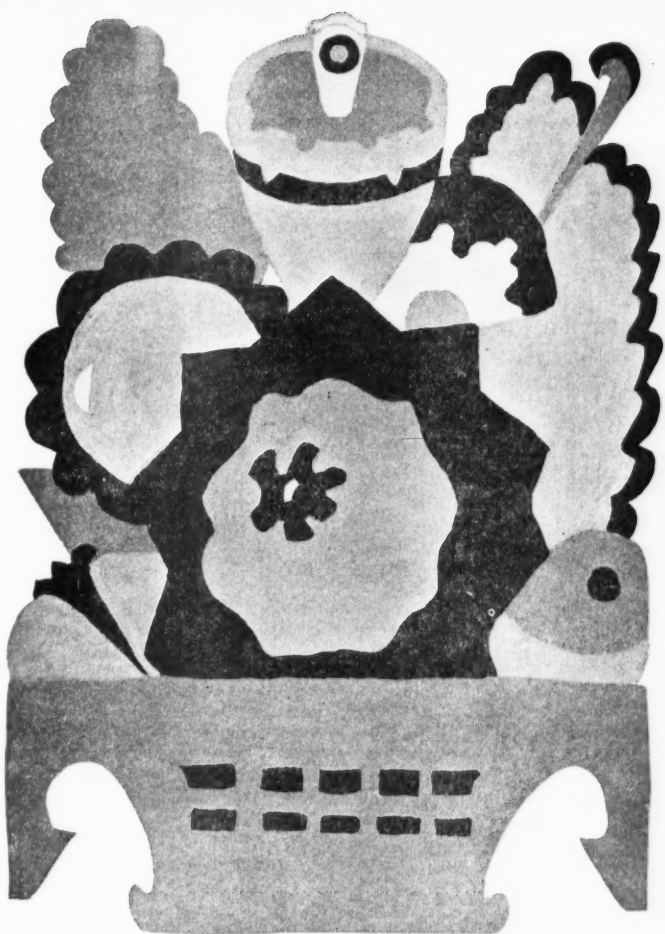


CLARENCE G. ADLON

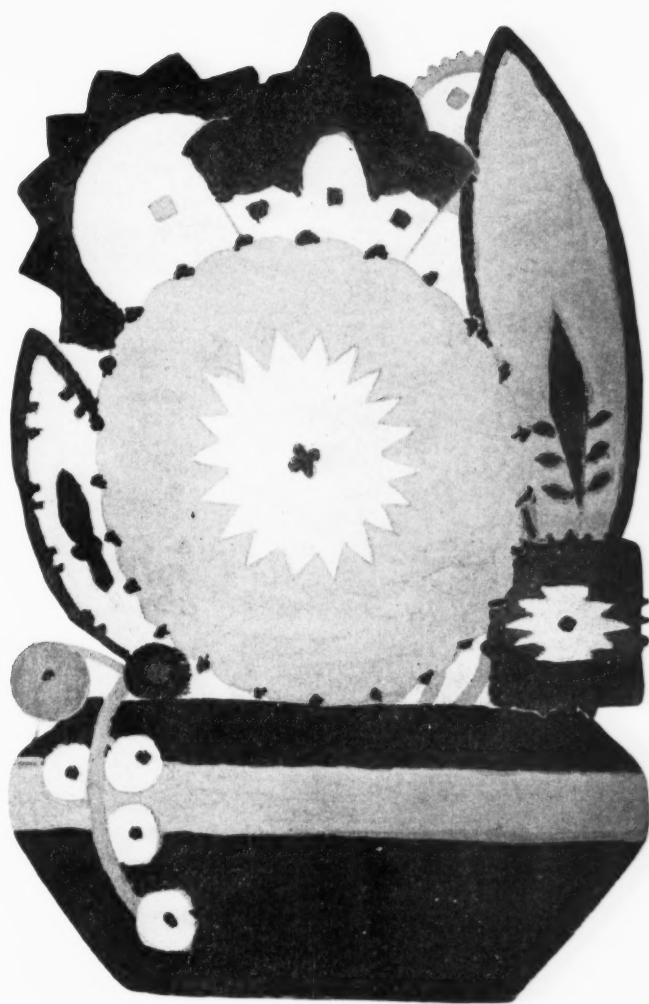


ERNEST GEILS

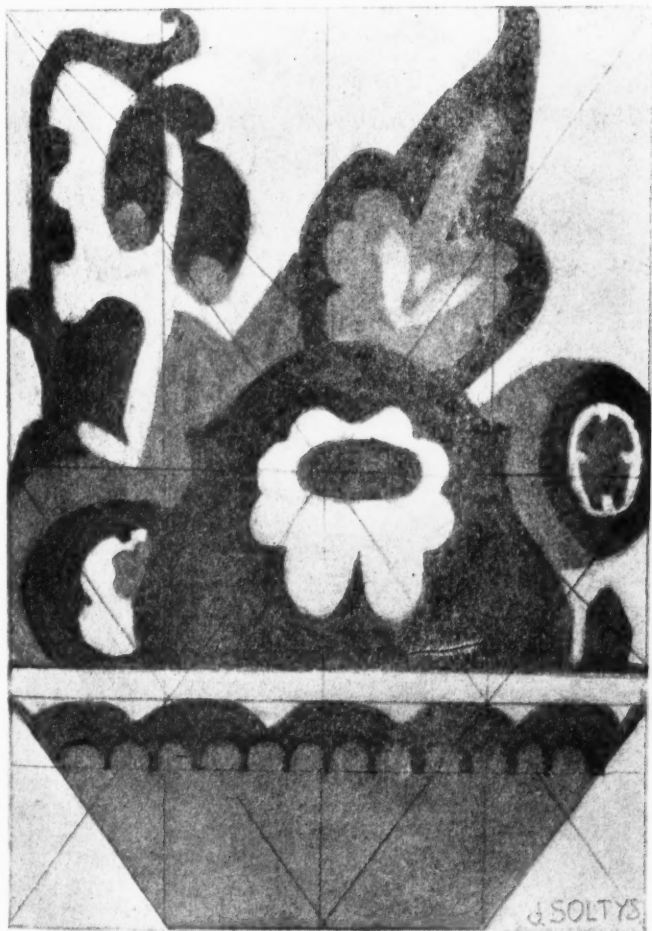




M. STOREY



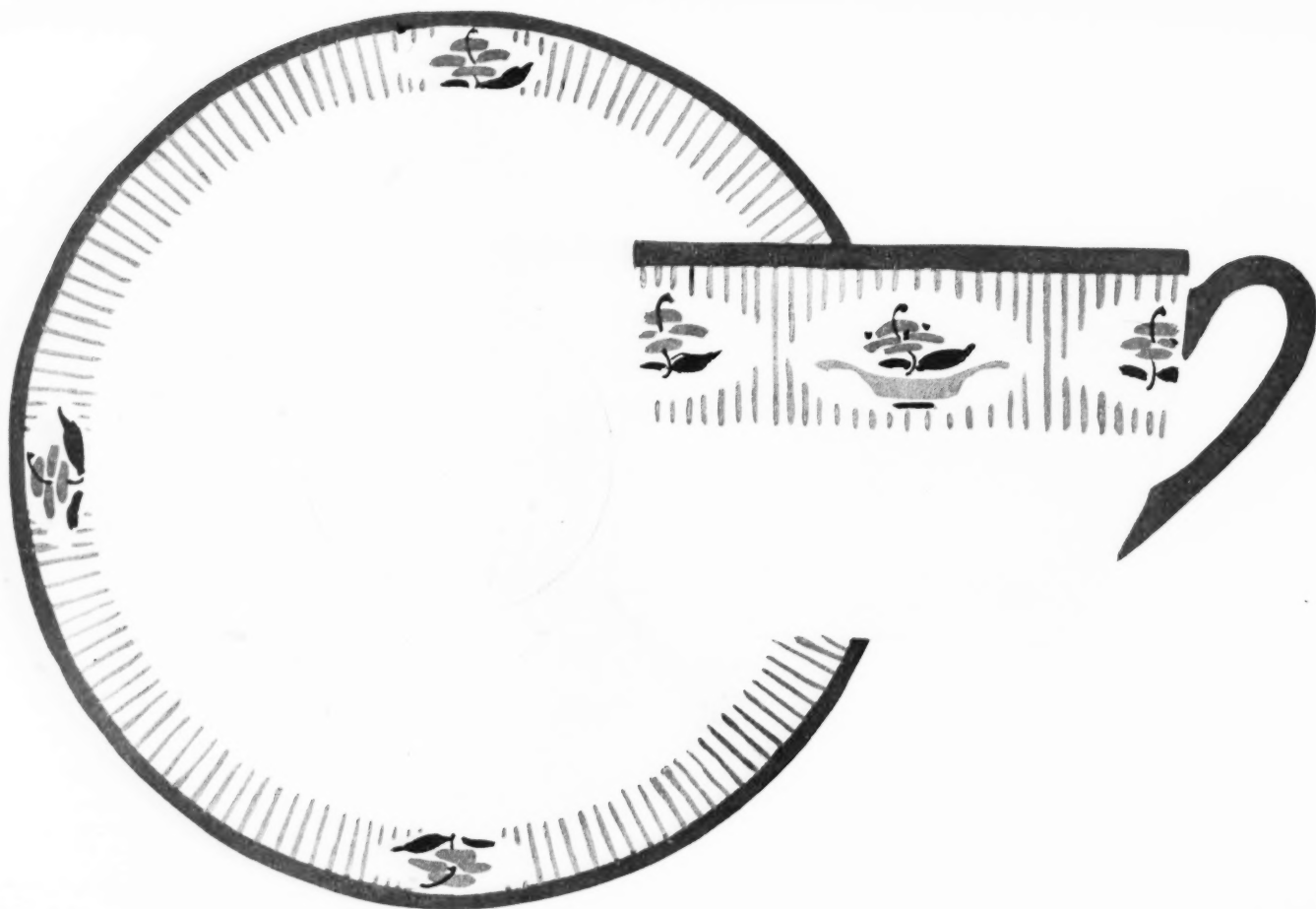
H. BILBERT



J. SOLTYS

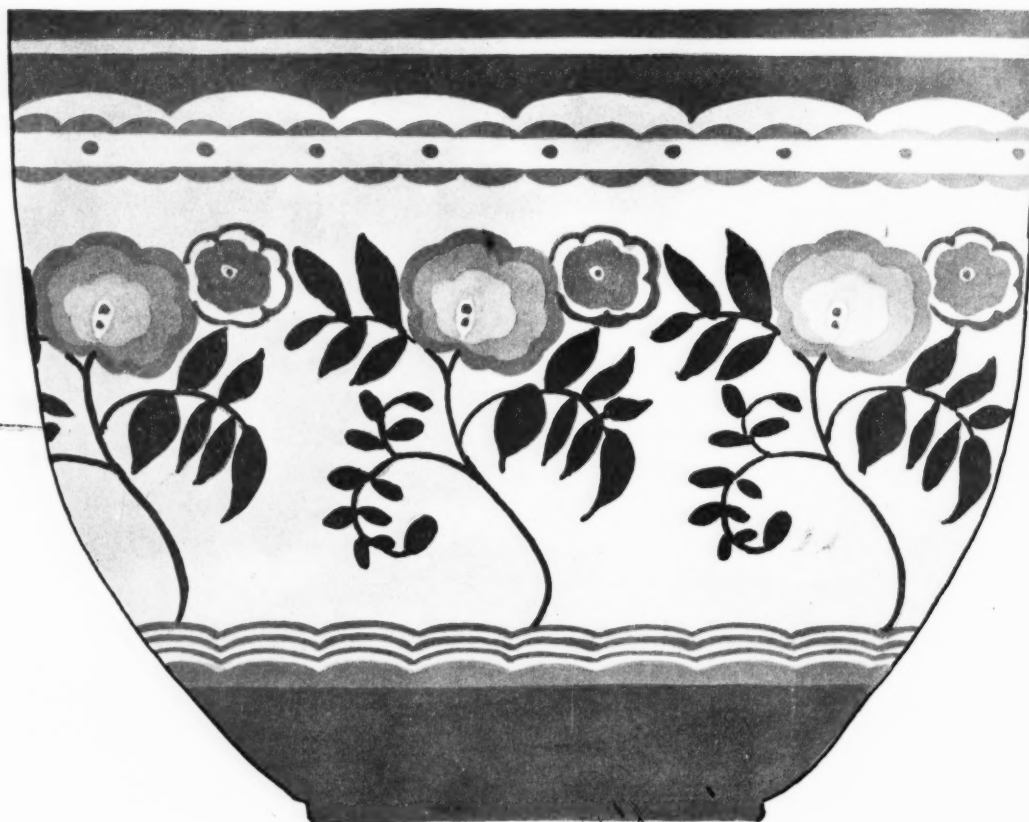


E. D. FOSTER



CUP AND SAUCER (Suggestion for Breakfast Set)—JETTA EHLERS

(Treatment page 124)



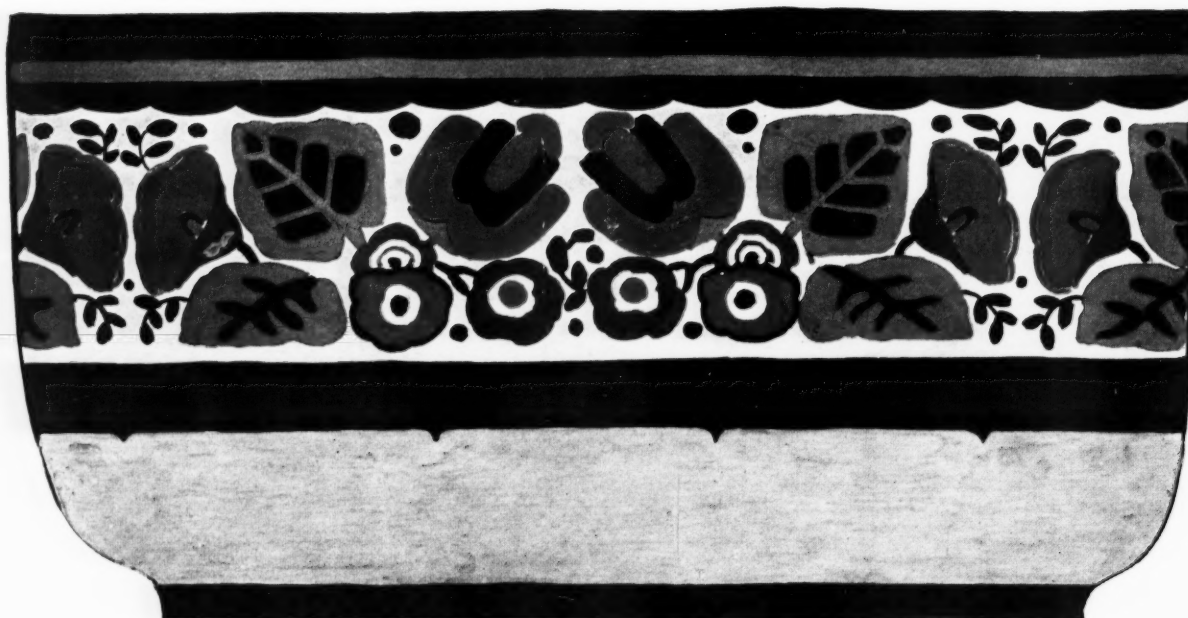
BOWL—JETTA EHLERS

(Treatment page 124)



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4)



BOWL IN ENAMELS—JETTA EHLERS





CASKET OF THE 13TH CENTURY IN CHAMPLEVE ENAMEL  
 GERMAN OR SCANDINAVIAN  
 CRUCIFIXION, SAINTS, SYMBOLS OF THE EVANGELISTS  
 IN THE METROPOLITAN MUSEUM OF ART, NEW YORK



## BEGINNERS' CORNER

Let us introduce our new editor of the Beginners' Corner, Miss Jetta Ehlers, for years one of the leading spirits of the Newark Ceramic Society, an accomplished ceramic decorator and designer. We are showing in this issue a number of her designs, which, with her article, will speak for her more fluently than anything we could say.

Mrs. Nina Hatfield, who has so ably edited the Corner during the last year, having practically covered the ground for beginners, feels that she cannot spare further time, though always interested and anxious to help in any movement to advance ceramics.—*Editor*

## SOMETHING BLUE

*Jetta Ehlers*

WE will take for our problem this month the decoration of a breakfast set in blue and white for one firing. The method to be used is somewhat different from the usual one, and is so simple and effective that it is especially desirable for the beginner. I have an idea that some of the more advanced workers who may peek at this corner will find it "new" and try it out to their satisfaction. This decoration has much the appearance of enamel, and has this advantage, that it may be used on ordinary white china. You perhaps know that enamels may only be used on soft glazed ware. One does not always feel like making the necessary outlay this entails, and then too, the plain white china (the hard glazed) is always at hand.

The process I shall describe for you is really very practical as well as easy to do. You notice that I said "for one firing," and that too is a recommendation. You will find many charming simple motifs in the pages of *Design* which would work up wonderfully well done in this manner. The little design given with this article may also be adapted to many other shapes as well. You will need for this work Banding Blue, Copenhagen Blue and Royal Copenhagen Grey. Painting medium, perfectly clean fresh turpentine and a pointed sable brush, No. 2 or 3, will be needed also. Make a very careful tracing of the motifs given and transfer to the china, having previously divided the plate into six sections. Properly arranged you should have three of the larger motifs and three of the small ones alternating. Allow an eighth of an inch for band on edge of plate. No other outlining will be necessary than that left by the graphite impression paper, but if you are timid and wish to play absolutely safe, go over the transferred design with India Ink, using a fine drawing pen. This may of course be worked



JETTA EHLERS

over without disturbing the line and will entirely disappear in the firing. The mixture of color consists of 2 parts Banding Blue, 1 part Copenhagen Blue and 1 part Royal Copenhagen Grey. Measure this in little piles on a ground glass slab. A palette or clean tile will do, but the ground glass has just enough "tooth" to greatly assist in grinding the colors smooth. With the palette knife add enough painting medium to bind the powdered color together in a stiff mass. Add turpentine to thin, and grind until perfectly smooth and free from grit and grain. It must be thin enough to flow freely from the brush, and, if when tested it "stays put" without running it is right for working. Fill the brush well with the color and holding it in a perpendicular position float the color on to the china, bringing it



BLUE "ONE FIRE" SET





PLATE IN GREEN AND GOLD—JETTA EHLERS

well up to the edges of the pattern. Do not paint this on but allow the color to flow from the tip of the brush to the china. There are a few "dents" to keep in mind.

Do not allow the color to become heavy or thick in spots. It must have a good "body" but if heavily applied is apt to chip off when fired.

Do not use too much medium in mixing. Properly mixed it will dry very soon and have a dull surface. If glossy after standing a bit, scrape out the color with a pen-knife and do it over again.

Do not use old and oily turpentine for the work. The color will run and be glossy and sticky if you do.

Do not go back over the color when once laid. Work carefully and then let it alone.

Do not wet up the whole mass of color when working. After it is properly mixed together take aside only as much as you would use in a short time. This prevents the color becoming oily and gummy.

Use the large motif on the cups, placing one on each side midway between the handle and an imaginary line dividing the cup in half. Place the small motif at this point. A band of blue down the back of the handles will make a satisfactory finish. One large motif is also used on each side of the sugar and cream and any other upright pieces.

This mixture may not be fired more than once except on soft glazed ware, so work carefully. The finished result is a rich deep blue with a high glaze and it is very charming on breakfast service, tray sets or children's sets. I am quite sure that, if you have followed directions carefully and observed our list of "dents", you will be successful.

♦ ♦ ♦

## BOWL (Page 122)

Jetta Ehlers

Two upper bands, row of dots, large spot in smaller flower, group of three lines and wide space at bottom, Lilac enamel with  $\frac{1}{8}$  Azure. Small scalloped bands at top, scalloped band

above wide space and second space from edge of large flower, Wistaria with  $\frac{1}{8}$  Amethyst. Center dots and outer scallop of smaller flower Amethyst. Space around center of larger flower Warmest Pink. Outer band of larger flower Mulberry. Leaves and stems Blue Green.

♦ ♦ ♦

## CUP AND SAUCER (page 122)

Jetta Ehlers

Lines in band Apple Green. Band on edge and handle Copenhagen Blue. Basket Copenhagen Blue, light. Flower Rose. Stamen Royal Blue. Leaves Royal Blue. The edges should be wiped clean and finished with a narrow band of Apple Green.

♦ ♦ ♦

(Continued from page 114)

most unique of all, a dancing figure carved in pear wood and mounted on a spring, so that the slightest touch started it in motion. It was difficult to believe that children of so tender age could show such a mastery of line and expression, such intimate knowledge of life. Many mature painters, illustrators and sculptors would be proud to be able to work so directly. It was an exhibit of the greatest value.

♦ ♦ ♦

## ANSWERS TO CORRESPONDENTS

W. M.—I have had quite a little trouble with Outlining Black chipping off and taking the glaze. What medium should I use?

Ans.—Any Black is liable to chip off. Of course it will take the glaze off; you cannot cover this. The color must not be applied heavily, this has been your trouble evidently. Try oil of anise to bind the color, thinning with turpentine, for use with the brush.

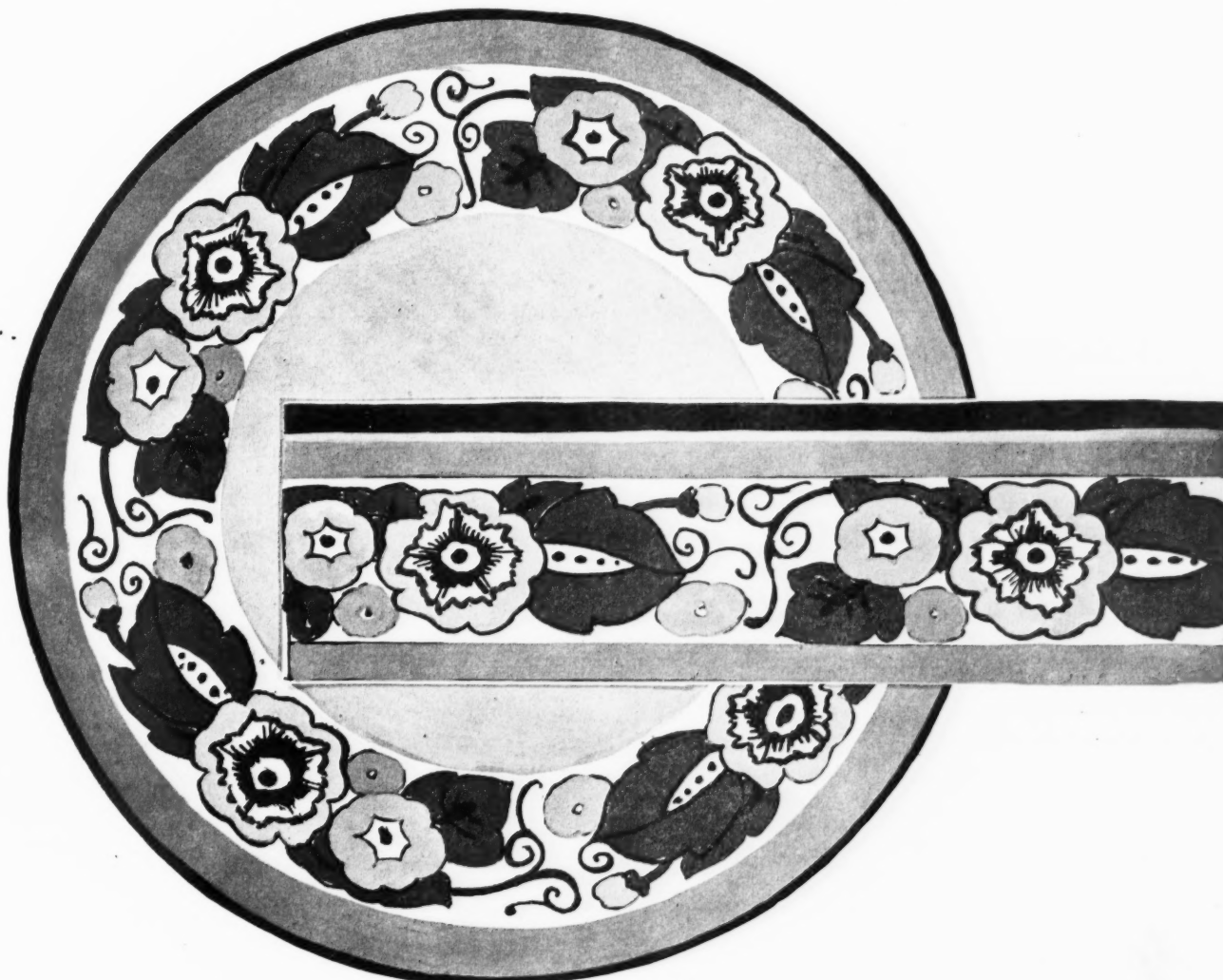
S. J.—I have had trouble with the Cherry Orange Red separating in firing. What is the trouble?

Ans.—Scarlet enamels are always a bit tricky. Grind them thoroughly with the usual amount of medium. Your trouble may be due to underfiring. Refire without retouching, but it must be a harder firing than the first.



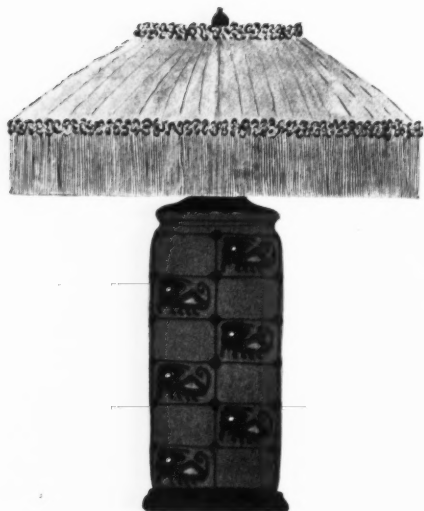
PLATE IN ENAMELS—JETTA EHLERS

Flower—Lower section and stamen Ming Blue. Center form Turquoise Blue. Dot in center and in stamen Cobalt Blue.  
 Bud—Center Turquoise Blue, other part Ming Blue. Leaves Cobalt Blue. Light spot Turquoise Blue.  
 Dots and lines Cobalt. Edge, waved section Ming Blue. Edge Cobalt.



COVERED BOX IN ENAMELS—JETTA EHLERS

Edge and outlines Black. Leaves Peacock Green. Bands and large flower Azure. Medium flower Peach Pink. Smaller flower three shades of violet using Wistaria, Lilac and Amethyst with  $\frac{1}{2}$  Lilac.



GERTRUDE SULLIVAN

## PARCHMENT LAMP SHADES

*L. R. Harris*

THE parchment lamp shade is not a "fad" but a permanent unit of interior decorating as evidenced by its increasing use during the past five years. There are several reasons for its popularity; it gives a soft and mellow light of any desired intensity; it is easily decorated to harmonize with the general color scheme of any room, and it can be made by anyone with artistic taste and a slight knowledge of oil painting.

All previous articles on decorating parchment shades have considered them in their "made-up" form; that is, the parchment all cut and sewed on the wire frame. On these, especially the larger sizes, it is difficult to apply washes and bands, to trace patterns and figures and to handle them generally. By the following method anyone can make a parchment shade of any desired size and shape without technical knowledge, and paint it, tacking the paper flat on a drawing board. In this form backgrounds can be evenly washed or rubbed on, borders can be drawn easily and accurately by compass, and divisions made for applying the *motifs*. The only tools necessary are compass, square and ruler.

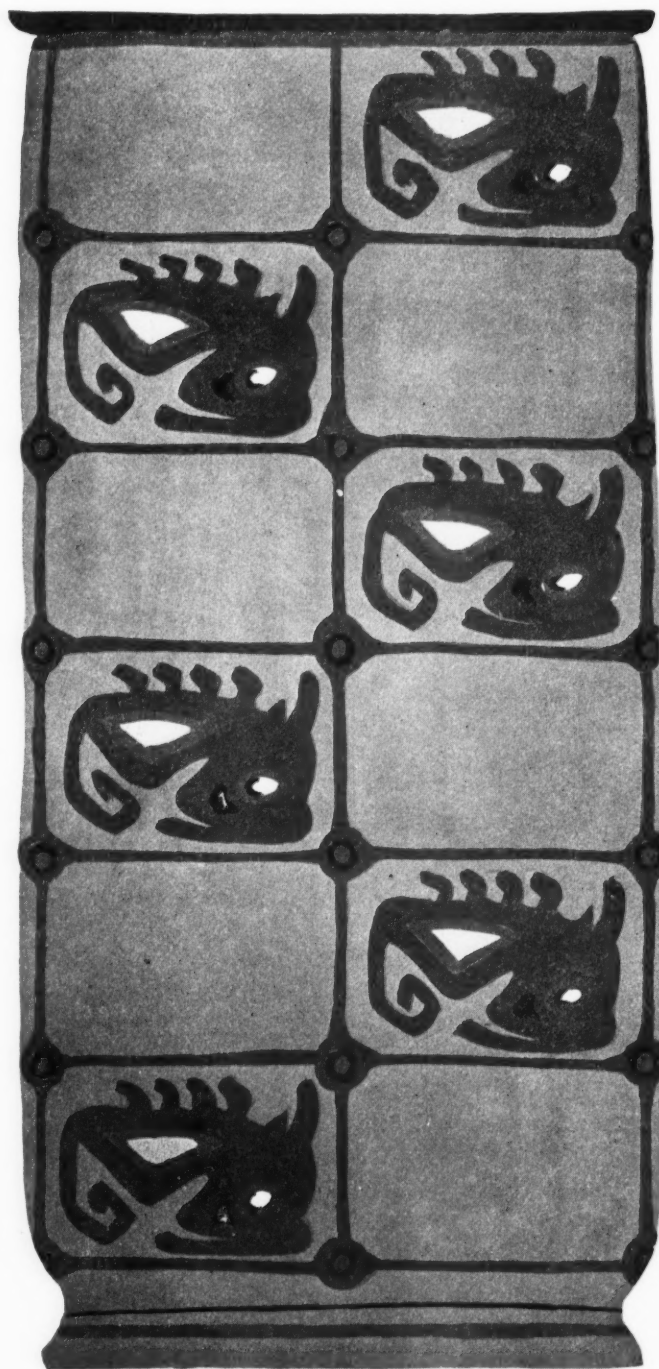
To determine the size and shape required, it is advisable to draw roughly to scale the base or stand and sketch different shades on it, selecting the one best suited. Then see what kind of a top it will take. There are four in common use: first, the wire clip top fastening on to a single upright electric bulb; second, the ring top, usually used to fit on a candle clip; third, the washer top having a washer in the center, usually used on large size table lamps; and fourth, the drop light top, with a brass ring for a suspended shade, usually on a crane lamp.

Let us determine on a large table lamp shade, with a bottom diameter hoop of 20 inches, a washer top of 10 inches diameter and depth to be 9 inches. The rings can be purchased or made at any art, hardware or lamp store. The parchment, or oiled vellum, can be purchased by the yard at most art shops. But do not buy this until you have made your pattern to find how much is necessary.

On a large sheet of wrapping paper, 30x40" if possible, draw the straight line A'B' (Plate I) 20 inches long (bottom diameter required) and at its middle point C' erect a perpendicular line of indefinite length. At the point C<sup>2</sup> on this line, 9 inches (the depth) from C', draw a line AB parallel to A'B' 10 inches long with its center at C<sup>2</sup>. Connect A' and A, and B' and B. Then the figure AB B' A' is a front elevation of the shade required, next extend C' C<sup>2</sup> and B' B until they meet at a point C. With

C as a center and B and B' as radii, describe two indefinite arcs. The circumference of a circle is 3.14 times the diameter. Therefore the bottom circumference of the shade will be 3.14 times 20, or 62.8, approximately 62 $\frac{3}{4}$  inches. Set the dividers at 1 inch and with them measure off 62 $\frac{3}{4}$  inches on the outside arc from B' to a point D'. Connect D' with C cutting the smaller arc at D. Then DD' B' is the pattern for the shade. Cut this out, allowing a  $\frac{1}{2}$  inch margin at one end for a lap to glue it together—both inside. Lay the pattern on the parchment and draw carefully around it.

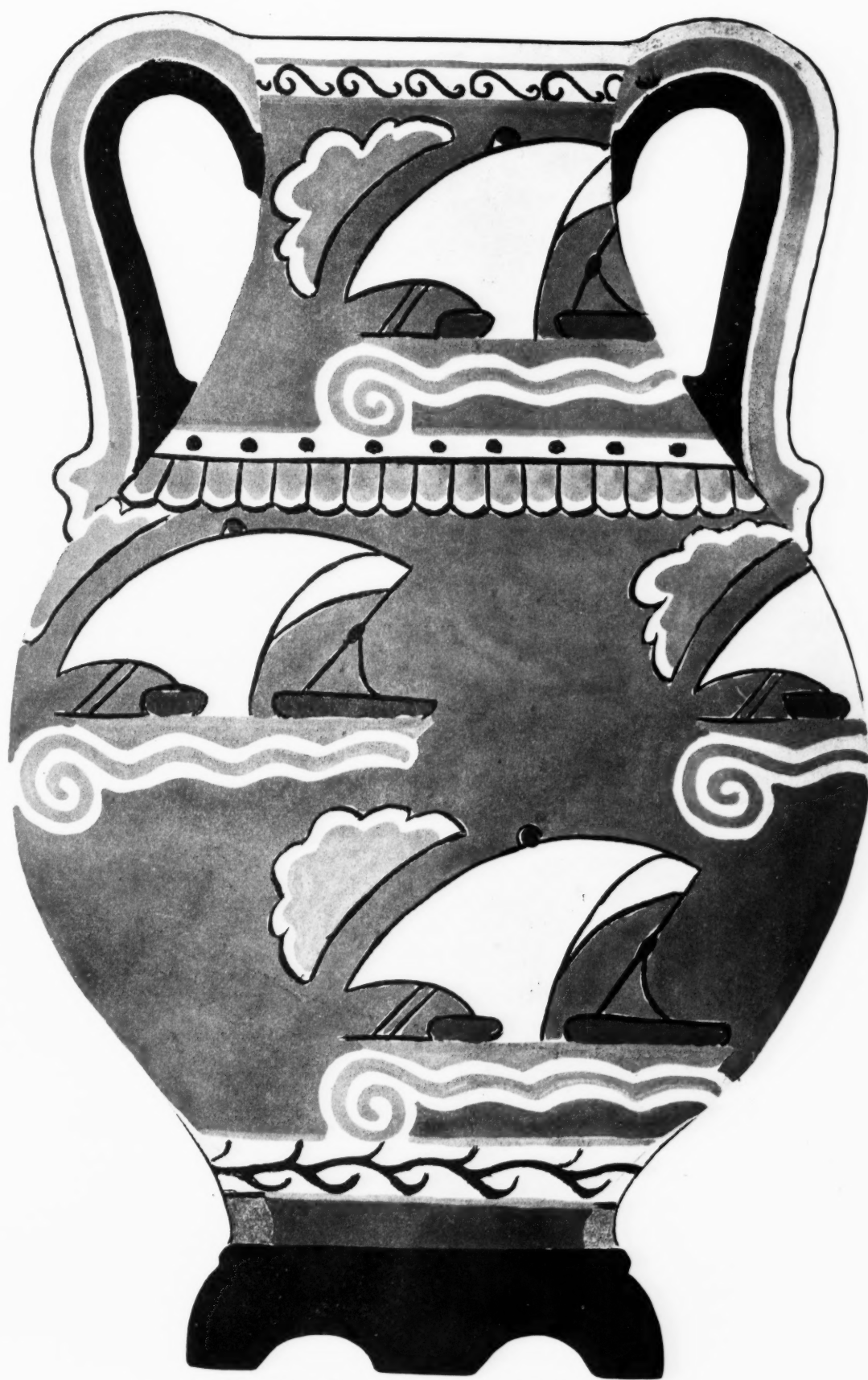
The lower figure on Plate II shows the flat shade with a background rubbed on and a border made by repeating a single (Continued on page 128)



LAMP VASE AND SHADE—GERTRUDE SULLIVAN

Design for lamp vase in enamels. Ground Celadon, design in Pompeian Red, Lavender Blue, White, Black and Orange. Shade, Orange and Black.



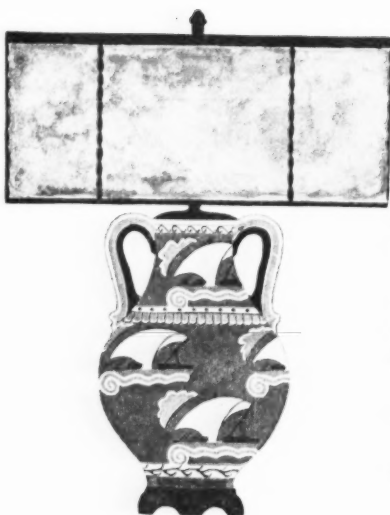


LAMP VASE AND SHADE—GERTRUDE SULLIVAN

This design is to be done in enamels: Black, Chinese Blue, Pompeian Red. Background in Oriental Turquoise plus  $\frac{1}{3}$  Leaf Green.

The lamp shade is stained glass set in iron frame.

## DESIGN



(Continued from page 126)  
motif at equal distances around the outside edge. The upper figure shows the completed shade.

The following suggestions will prove helpful.

An ordinary compass is seldom large enough for the large shades. A string can be used, but I have found a yard stick more accurate. Drive a nail in one end with its point as a center and a pencil attached by winding an elastic around it at the required distance.

If your pattern proves too large at the bottom or too small at the top it can easily be trimmed down to fit the rings. But if the opposite is true, the measurements are wrong and it must be made over. Be sure the rings fit on the inside and perfectly.

Allow enough parchment around the pattern to pin it to the drawing board with thumb tacks.

Keep your center point on this pattern in case you wish to draw border lines on the shade.

If you wish to apply a figure a certain number of times as shown in Plate II divide this bottom circumference with your compass.

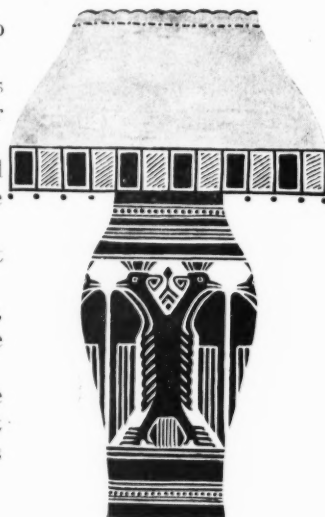
Backgrounds and shadings in oil can be most evenly applied by rubbing on the paint with a cloth pad. Even tints can be nicely done with Japanese colors.

After the designs are completely dry, shellac the parchment with a very thin solution.

When this shellac is thoroughly dry glue the shade together, being sure to hold it tightly in place until hard—three hours are necessary at least.

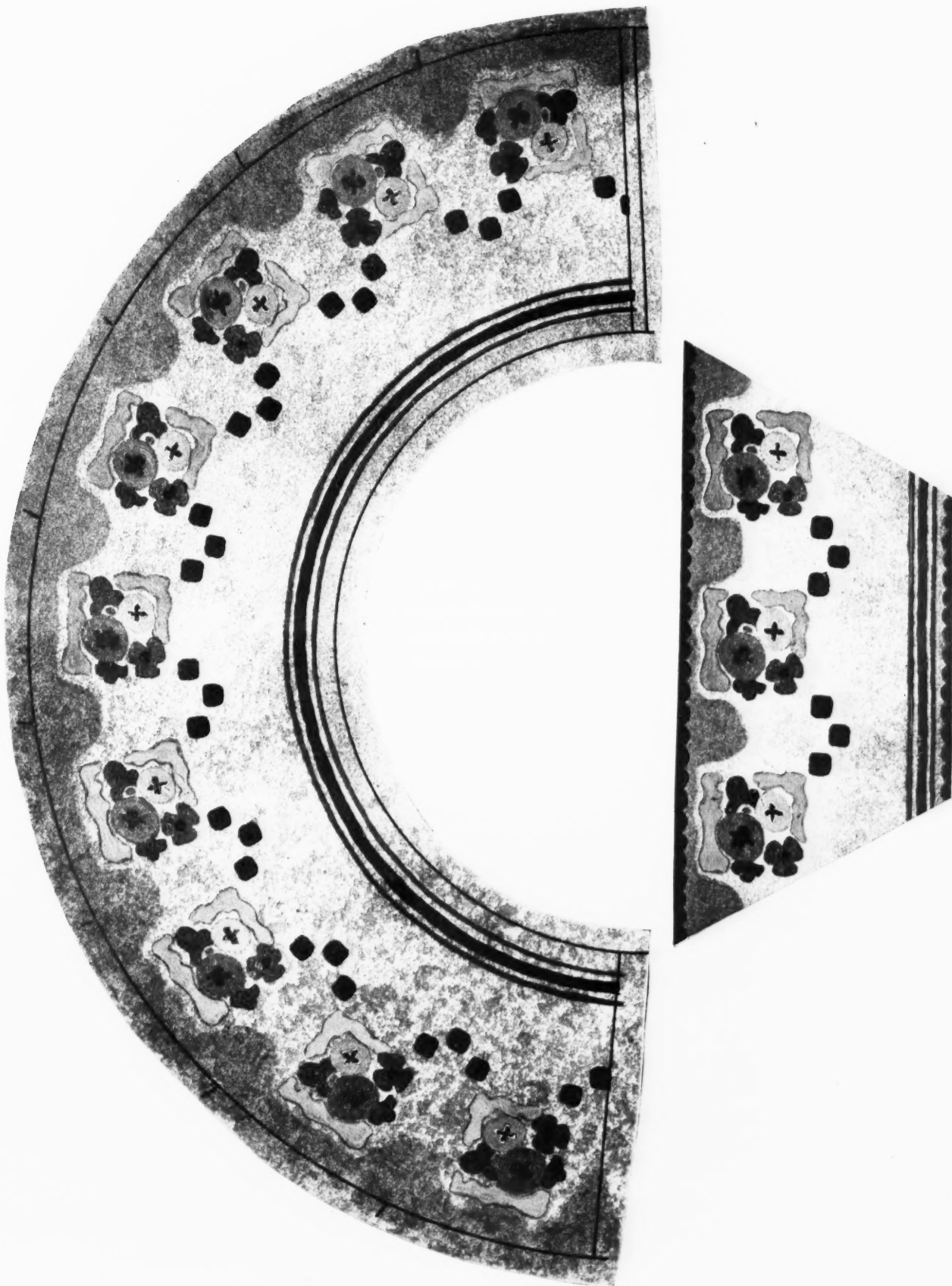
Sew in the top and bottom hoops and then sew on the guimpe. Turn in and butt the ends. Do not lap. Pull it as tight as possible and take short stitches outside and longer ones inside.

See page 130 for method of drawing shade.



SATSUMA LAMPS—ZINNIA DESIGN—ANNIE SOUTHERNE TARDY

PLATE II—L. R. HARRIS





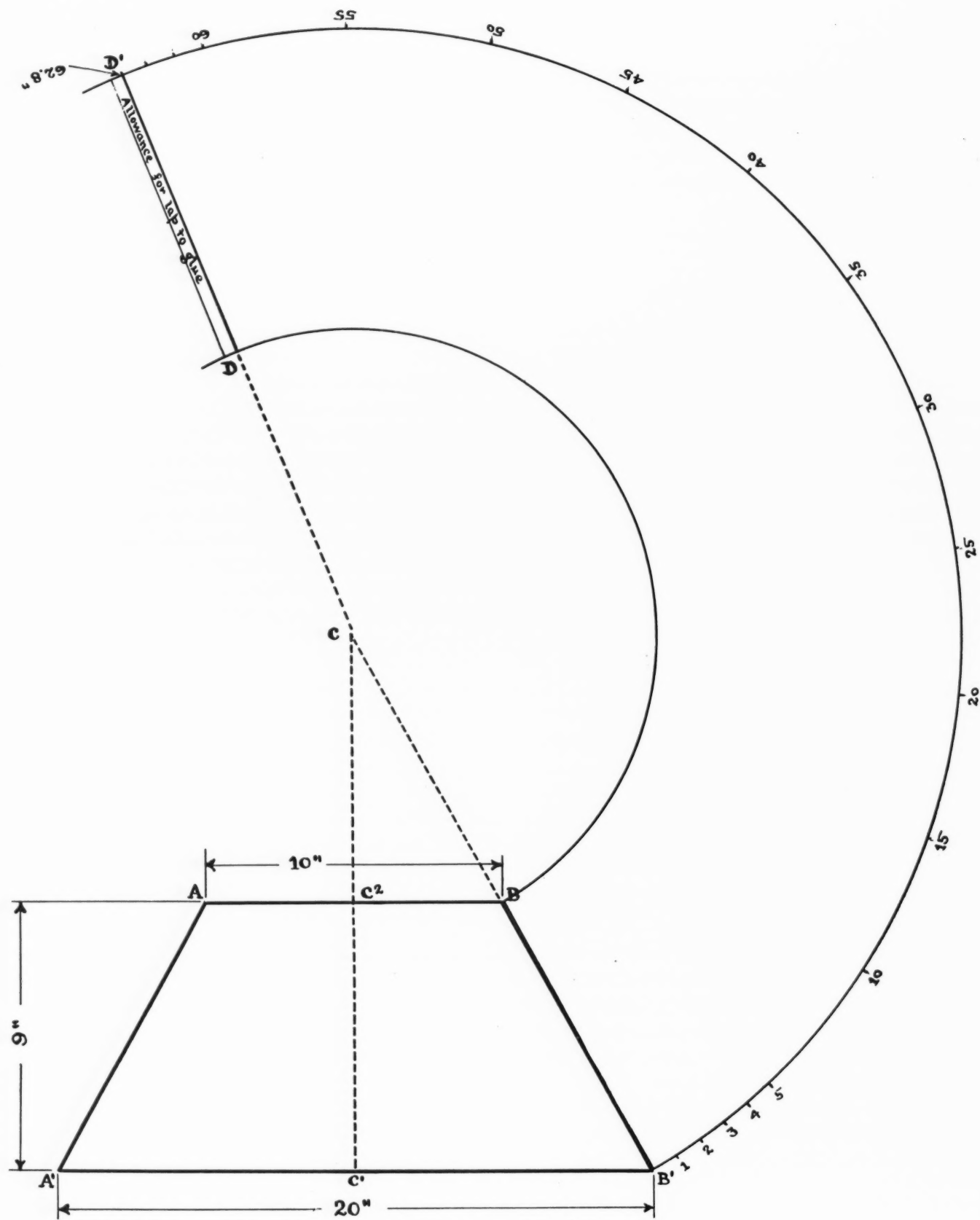


PLATE 1—L. R. HARRIS

Plan for drawing Parchment Lamp Shades



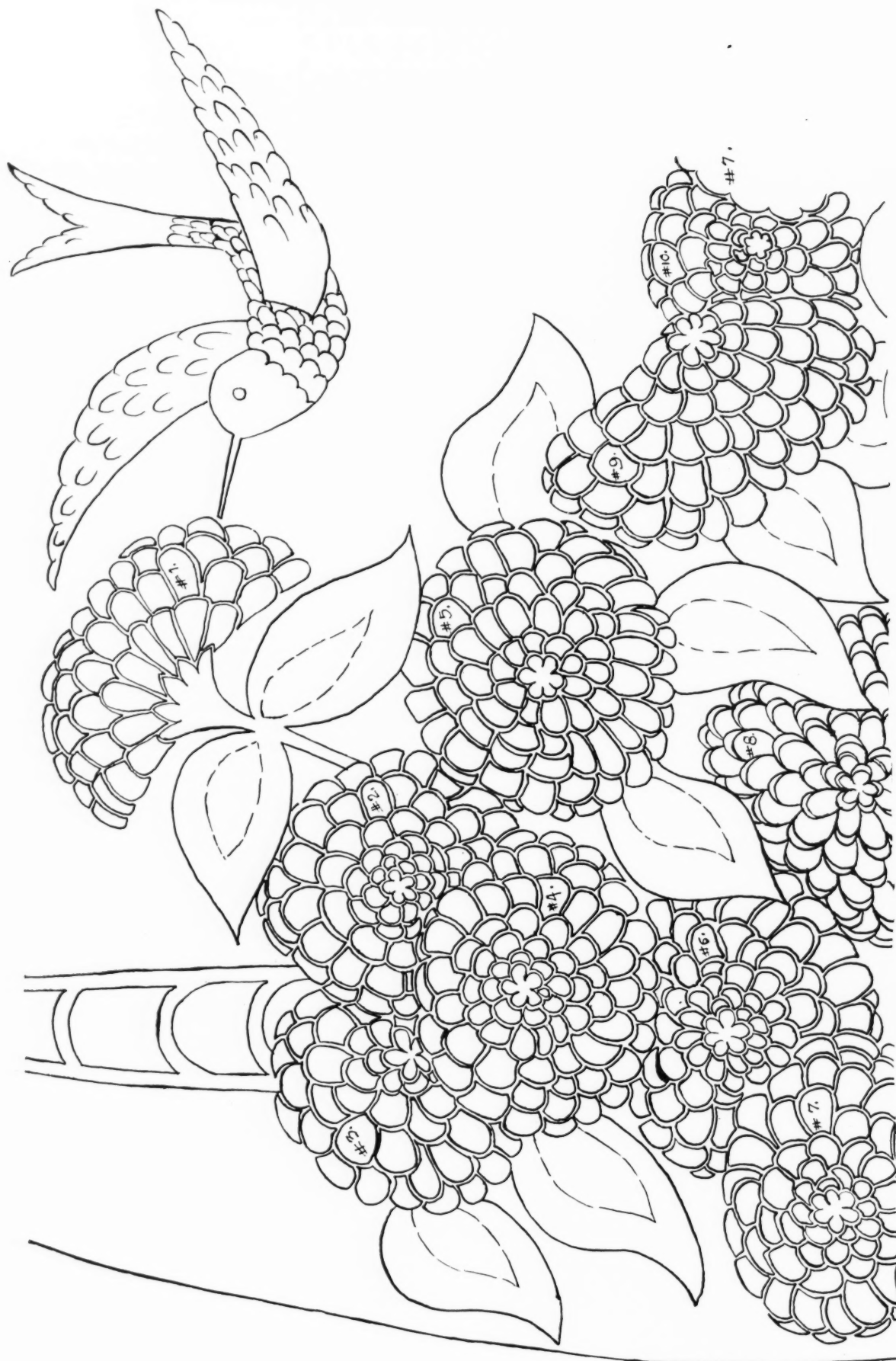
LAMP VASE AND SHADE—GERTRUDE SULLIVAN

The design in this arrangement is done in copper lustre over background of yellow brown. This gives a beautiful glow, dull but rich. If a bright effect is desired, do background in orange lustre ( $\frac{1}{3}$  orange,  $\frac{1}{3}$  gold essence,  $\frac{1}{3}$  white), fire.

Then apply copper lustre. The result is most satisfactory.

## LAMP SHADE

Over an orange China silk lining a covering of copper color China silk is pleated on. The design is made with very small copper color beads with large round or square or any odd shaped beads falling below shade.



ZINNIA DESIGN FOR SATSUMA LAMP—ANNIE SOUTHERNE TARDY